1984.10.24 Music Zaps Into Movie Theatres - Lee Jeske - Cashbox

TOP 15 MUSIC VIDEOS

		Weeks On 11/17	Chart
1	**I FEEL FOR YOU (DANCE MIX)** Chaka Khan (Warner Bros.)	5	3
2	**PENNY LOVER** Lionel Richie (Motown)	3	6
3	**WAKE ME UP BEFORE YOU GO-GO** Wham! (Columbia)	1	7
4	**TWO TRIBES (12" VERSION)** Frankie Goes To Hollywood (Island)	2	8
5	**STRUT** Sheena Easton (EMI America)	8	3
6	**I JUST CALLED TO SAY I LOVE YOU** Stevie Wonder (Motown)	4	6
7	**THE WAR SONG** Culture Club (Epic)	10	2
8	**WE BELONG** Pat Benatar (Chrysalis)	—	1
9	**IT AIN'T ENOUGH** Corey Hart (EMI America)	9	4
10	**OUT OF TOUCH** Hall And Oates (RCA)	14	2
11	**I CAN'T HOLD BACK** Survivor (Epic)	12	2
12	**CARIBBEAN QUEEN** Billy Ocean (Jive/Arista)	6	10
13	**TEACHER TEACHER** .38 Special (Capitol)	13	3
14	**HOT FOR TEACHER** Van Halen (Warner Bros.)	—	1
15	**BETTER BE GOOD TO ME** Tina Turner (Capitol)	7	7

Music "Zaps" Into Movie Theatres

by Lee Jeske

NEW YORK — Remember when going to the movies meant sitting through travelogues of Nova Scotia, short films about potato harvesting, a slew of coming attractions and a couple of cartoons, in addition to the feature? Well, those days are gone forever. But sharp-eyed readers of the daily movie pages will notice little "snipes" here and there announcing "Plus Jermaine Jackson's Music Zap."

"One of my big dreams is to direct movie musicals," says Tom Hayes, president and co-founder, with Shant Hovnanian, of Music Motions, "so I've been naturally attracted to music videos. As I was sitting in front of *The Big Chill* last year, waiting for it to start, there was that empty 10-minute period with nothing there. I thought there should be something there; and what better product than music videos?"

Literally several months later, Music Motions had Carly Simon's *It Happens Every Day* rolling alongside *Indiana Jones and the Temple of Doom, The Karate Kid,* and other first-run motion pictures.

It's only natural that, with such movies as *Purple Rain* and *Give My Regards To Broad Street* expanding the music video form to full-length, "music videos" would hit the big screen themselves. After all, according to the RIAA 67 percent of record buyers are between the ages of 15 and 34, while the MPAA reports that 55 percent of the moviegoing audience is between the ages of 16 and 30. Last summer, both Music Motions, based in N.Y., and R&R Entertainment's Music Theatre Network, based in L.A., began getting movie theatres to unreel musical short subjects.

Music Motions originally intended to produce its own "Music Zaps" (they are not called videos, because they are done on 35mm film) — as it did with the Carly Simon number — but it is now working out deals with record companies. The standards, however, are high — Music Motions demands theatrical exclusivity, won't take anything unless it's on 35mm complete with Dolby Sound, and they insist that theatres that show the "Zaps" advertise them both in newspaper ads and over the telephone. The company is currently looking into various forms of sponsorship — Music Theatre Network does offer theatres a choice of free sponsored videos, or non-sponsored videos for a fee. Currently Music Motions charges theatres $225 for unlimited use of the "Zap" for one month. Its roster currently includes Jermaine Jackson's *Dynamite,* Julian Lennon's *Valotte,* Iam Siam's *Talk To Me,* and Malcolm McLaren's *Madam Butterfly.*

Both services are emboldened by surveys of the movie audience. In an April Music Motions Survey, done in Connecticut, over 90 percent of the audience responded that they would go to a movie theatre playing a music video over one showing the same feature without the musical interlude. In one now-famous example, when an L.A. theatre was showing *Thriller* with Walt Disney's *Fantasia,* a large percentage of the audience walked out before the feature ever unreeled.

Movietone News may be a thing of the past, but, thanks to companies like Music Motions and the Music Theatre Network, today's moviegoers will no longer have to read their Turkish Taffy boxes to pass the time before this year's parade of spaceships, aliens and downtrodden farmers unspools before their eyes. They can just "Zap" into the top of the charts.

Landmark Cable Law Signed

LOS ANGELES — President Reagan has signed legislation which revises the nation's 50-year-old communications law to specify for the first time limits on federal, state and local regulation of the cable industry. The bill features, in addition to rate deregulation, the creation of a timely renewal process for the nation's 6,400 cable systems as well as a strict limit on fees paid by systems to cities and towns, which will prevent imposition of unfair, hidden taxes paid by cable subscribers. Also, the law prohibits cable from being regulated as a common carrier or a utility, and it enacts into permanent law the Federal Communications Commission's ban on telephone companies entering the cable business in their own service areas.

AUDIO/VIDEO

GONE VIDEO — "Frankly, Scarlett, I never though they'd release the video.". . . But they're going to! Indeed, MGM/UA Home Video has just announced the March, 1985 release of the most requested videocassette of all time (the most preordered?) *Gone With the Wind.* This film is the all-time record breaking money maker, having won no less than ten Academy Awards. MGM/UA solemnly promises that there will be no airing of *Gone With the Wind* on either pay or free TV during 1985, but they have not as yet released any specifics concerning pricing or other marketing info.

PROD BITS — Parallax Productions, headed by **Jeffrey Abelson**, has completed videos for **Frankie Goes to Hollywood's** *Relax* and **Dan Hartman's** performance clip, *We Are the Young. Relax* is excerpted in part from the **Brian De Palma** film *Body Double,* footage from which it combines with an original concept filmed for the video. Abelson produced and De Palma directed. Hartman's *We Are the Young* for MCA Records is a concert sequence shot at L.A.'s Beverly Theatre in downtown lil'ole Beverly Hills, CA. The tune is Hartman's first single from his forthcoming LP. **Doug Dowdle** directed the clip, which includes a dialogue segment between Hartman and pals **The Sorels**, with whom he worked in the Universal film *Streets of Fire.* Abelson, by the way, has recently expanded and relocated. Reach him at 8255 Sunset Blvd. Suite 101, L.A., CA 90046 — (213)656-9222 . . . Also expanding (speaking of expanding) is Decoy Productions. The company has moved to a 5,000 square foot production complex in West Los Angeles where it has three off-line editing bays, 20'x22' insert stage, a multi-track recording studio, a projection room and a comprehensive staff. Decoy Prod. is a division of Catzel, Thomas and Associates, who have produced for such labels as Chrysalis, Epic, Columbia, Rochshire, Private I and A&M Records . . . Picture Music International director **George Bloom** is finished with Epic recording artist **Molly Hatchet's** new video. Finished in the sense that work has been completed! The clip is for *Satisfied Man,* from "The Intro Piece" LP and it was shot in a day and a half in an L.A. warehouse. Produced by **Tammara Wells**, the shoot recruited the cinematic talents of **Henning Schellerup** serving as director of photography.

TIMING *— Coming from A&M Video November 16 is* Reckless, *A&M recording artist Bryan Adams'video* EP, *the first to be released concurrently with the album.*

VIDEO HISTORY — The Startime Video Jukebox has been accepted into the Smithsonian Institute's Museum of American History, along with several videogames. The jukebox was chosen in conjunction with the museum's "High Tech Week," and will be available for "scholarly study," in case you're interested. The games chosen were *Pong* (the first electronic video game,) *Pac- Man, Sharpshooter II* and *Dragon's Lair* (the first laserdisc game.)

ACE — WTBS, the Superstation (you know the one) will be presenting a two-hour, end-of-year overview of the past year in cable broadcasting, including the December ACE Awards ceremony. The presentation will air nationwide January 6.

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MUSIC VIDEO REVIEWS

BAD DREAMS IN HOLLYWOOD • CAROL CHAPMAN • 5:50 • PITS RECORDS • PITS PRODUCTIONS

A highly stylized conceptualization of a tune that tells the old Tinsel Town lament, *Bad Dreams in Hollywood* chronicles the futuristic somnambulant musings of yet another Hollywood disappointee. Lush graphics and animation together with the artful direction of Joel Rosenzweig imbue this clip with a zestful character all its own. Originality is the key here, accented by brash editing and the engaging choreography of Gary Mascaro.

CENTIPEDE • REBBIE JACKSON • 4:33 • CBS RECORDS • NILES SIEGEL PRODUCTIONS

CBS recording artist Rebbie Jackson makes this clip her own with an electric impression of the tune's namesake. The lady in red comes alive within a magical painting, showcasing the choreographic talent of Carlton Johnson with a sparkling performance that carries the video from beginning to end. Deft use of graphics as highlights lends literal electrictiy to Jackson's top notch movements, smoothly directed by Peter Isrealson.

DON'T STOP • JEFFREY OSBORNE • 5:45 • A&M RECORDS • HIGH FIVE PRODUCTIONS

This strictly performance clip catches A&M recording artist Jeffrey Osborne at his concert best. Action editing brings the show to life along with a sliding camera and energized performances by Osborne and company. The clip stops regrettably short of audience involvement, however, creating a somewhat one-sided view of the total live concert experience.

ROCK YOU • HELIX • CAPITOL RECORDS • CHAMPAGNE PICTURES PRODUCTIONS

Rock You is a video that takes its lyrics literally, opening with the band et. al. pounding away as prisoners in a rock quarry. Breaking their chains, the prisoners then rally into rebellious frenzy around the flames of a camp fire. Performance shots of the band blend well with the clips raucous energy, a fusion of images that adds, rather than detracts from its theme. Action direction and a potent performance by lead singer Brian Vollmer spice the clip.